

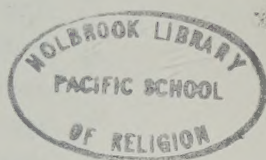
The Hymn

APRIL 1971

Lord of the Bronze-Green Prairies

1. Lord of the bronze-green prairies,
God of the pounding seas,
Of sheltered coves and hamlets,
Of orchards, lakes and trees:
Your pulse beats in the cities,
Steel-ribbed and rising high,
Your spirit broods o'er mountains
Whose stern peaks stab the sky.
2. Give us clean hearts and valiant,
Firm wills to cherish all
These gifts, so varied, splendid.
O hear us when we call
For self-control and patience,
Integrity and power,
That future generations
May know we served our hour.
3. To youth left land unsullied
By blight of selfish men,
Who waited not to hear You
Or dream Your dreams again
Of brotherhood and freedom
Undimmed by fear and hate.
Make of our lives the beacon
Which men and nations wait.

Grace Lane



Hymnic Anniversaries in 1971

- 521 A.D.—Columba born
696 A.D.—John of Damascus born
1496—Johannes Zwick born
1571—Michael Preatorius born
1621—Pry's *Psalter* published
1621—George Neumark born
1671—Erdman Neumeister born
1696—Tate and Brady *New Version of the Psalms* published
1721—John Bakewell born
1721—William Anchor's *Psalm Tunes* published
1746—Portiers *Antiphoner* published
1746—Michael Bruce born
1746—John Swertner born
1771—James Montgomery born
1771—Siegfried A. Mahlmann born
1796—Edward Hodges born
1796—Edward Denny born
1796—*Foundling Hospital Collection* published
1821—Henry W. Baker born
1821—Henry M. Dexter born
1821—Jeannette Threefall born
1821—Edward H. Plumptre born
1821—Aaron R. Wolfe born
1821—James G. Walton born
1846—George C. Stebbins born
1846—James E. Hervey born
1846—John H. Sammis born
1846—Wm. St. Hall Bourke born
1846—George C. Martin born
1846—Wm. S. Hoyte born
1846—Basil Edwards born
1846—William Bright born
1871—United Presbyterian *Book of Psalms* published
1896—George T. Thalden-Ball born

The Hymn

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WILLIAM WATKINS REID

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The President's Message

AT THE MEETING of the New York City Chapter, January 17, at the First Moravian Church in New York, Dr. Charles B. Adams gave us many enlightening facets of the history of the Moravian Brethren. These periods were amply illustrated through the singing of some twenty hymns from the new *Moravian Hymnal* of which Dr. Adams was one of the editors. See also the review article in *The Hymn*, October 1968, p. 101.

In past weeks several ecumenical services have been held in various churches around the city. One on January 17 at the Lafayette Presbyterian Church in Brooklyn, under the direction of its minister, the Rev. George Licht Knight, was notable. Members from forty different churches were in attendance. There were 400 guest singers and a congregation of about 1000. At our request, Mr. Knight has summarized this "Festival of Faith." The well-planned and careful preparation by the leaders and singing groups were amply rewarded. A number of letters from the clergy and laity revealed what benefits and good fellowship can result from such inspirational services.

The Annual Meeting of the Hymn Society planned for May 7-8 in Washington, D. C. promises to be a highly interesting one. A program of the events of Friday evening and Saturday are given elsewhere in this issue. We hope that a large number can attend this meeting which has so many interesting features planned through the efforts of Dr. Charles A. Whitten and Dr. Leonard Ellinwood.

The Hymn Society, as is the case with others, has been feeling the results of inflation. The Executive Board, much against its will, has decided to announce an increase of membership dues, included in the last mailing, and which will be a factor of the May business meeting. Some members have already kindly sent an extra amount and increased their contribution. We hope this trend will continue since this will enable us to carry through the basic projects in progress. The new brochure concerning the work of the Society is now at hand. We would be pleased if those members who are aware of prospective members would inform the office; each will receive the new brochure and a membership blank. One need hardly emphasize that an increase in membership is vital if the Society is to progress and initiate already planned projects and Papers.

Since the death of Miss Helen Pfatteicher, a number of letters of sympathy have been received at the office as well as memorial bequests for which we are deeply grateful. Several times a year Miss Pfatteicher came up from Philadelphia for the monthly Executive Committee meetings. The minutes of these meetings reveal many of her wise sug-

gestions. She was about to start a project of great value to the Society at the time of her death. A memorial service was held in Philadelphia on December 8, and a few members from New York were able to attend.

As for the current projects, the judges for "Hymns of Hope" have about reached their final decisions. Entries are reaching us daily in the "Hymns by Seminarians" project. Some worthy texts have been received and more are sure to arrive before the closing date, May 31.

The Tunes Committee has received a number of new tunes for the recently published "Hymns of the 70's." A few of these and/or others recently received, will appear in future issues of *The Hymn*. Of late we have had a number of inquiries concerning the publication of hymn tunes. At the present, the Society can print only a very few of the tunes received in *The Hymn*. The cost of engraving as well as the lack of space are determining factors. The best course possible at the moment is to file the small number that are deemed worthy for future reference by hymnal editors.

Meanwhile, we have not overlooked the American Dictionary Project which is going slowly forward. In fact too slowly, for the funds needed to continue so huge a project are hard to obtain. The present progress has been largely possible because of the help given Dr. Leonard Ellinwood that has entailed many sacrifices and the good will of volunteers. The late Father Soule was of immense help in the still incomplete cataloging of the Hartford Seminary Library collection.

Historical phases of American hymnody is the subject of a book by Dr. Carlton Sprague Smith and Dr. Edwin Hughes which will be published by the Columbia Press in the fall. Dr. Smith visited our office recently and enlightened us on some of the highlights of the project which has already taken over a decade.

By the time of the May meeting there will be more information on a number of these projects. We trust you will be able to attend for the program is a highly attractive and interesting one.

J. VINCENT HIGGINSON

An Adventure in Ecumenicity

REV. GEORGE LITCH KNIGHT

EVER SINCE VATICAN II the impetus for ecumenical relationships has been heightened. Our Fort Greene section of Brooklyn is no exception. "Clergy Concerned for a Better Fort Greene" has within its membership a cross-section of ministers, priests, nuns and representatives of store-front and pentecostal churches. On occasion the group of clergy, as an entity, has been a forceful element in community affairs. Otherwise, too few of the laymen of the various churches have been really aware of the actuality of ecumenical operation since there have been minimal opportunities for shared worship. Naturally, there has been the annual "observance" of the Octave of Unity or Week of Prayer for Christian Unity in January. The first year was surprisingly successful with two nearly identical services attracting over 2,400 persons: one at St. James Pro-Cathedral and the other at the Episcopal Church of the Messiah and Incarnation.

Fort Greene is an almost indescribable area of Downtown Brooklyn, bounded by the old Brooklyn Navy Yard, Flatbush Avenue, Atlantic Avenue and Washington Avenue; its population includes nearly all racial groups represented in the swirling tides of immigration, with the most recent in-migration composed of about 5,000 persons from Haiti. Fort Greene Park (scene of a Revolutionary War memorial monument) recalls a once-glorious past. Neighboring "Fort Greene Houses" are a monument to the zeal for slum clearance at the close of World War II, and renaming them has not removed the stigma of high-rise, 25-story "super-slums" into which 6,000 applicants for "city" housing now have been placed. Surrounding and throughout the area are over 150 churches, ranging from cathedrals to the usual "store-fronts" which line Brooklyn's Fulton Street.

The 1970 Fort Greene Ecumenical Services in January (two were held: one in a Methodist Church and the other in Queen of All Saints' Catholic Church) attracted approximately 200 persons, with some of the same people at both events. "Desultory" is the only adjective descriptive of the format of the celebrations, participation by clergy and laity, and overall effect. Out of frustration grew a desire for a "Festival of Faith" in which there would be vital congregational participation, exposure to a wide variety of musical fare, multi-lingual representation in planning and program, and a sense of "oneness" achieved through the one most indispensable ingredient of church as well as theatre—sheer numerical show of strength!

Dr. Knight is minister of the Lafayette Avenue Presbyterian Church of Brooklyn, N. Y., and a former editor of The Hymn.

On Sunday, Jan. 17, 1971, the Fort Greene Festival of Faith was held in Lafayette Avenue Presbyterian Church, preceeded by weeks of strenuous personal contacts, publicity through printed fliers (10,000 of them), announcement in church services and masses, advertising posters in public places, spot radio announcements and relentless pursuit of every possible (and available) musical group among the more than 60 churches to be represented. It was decided that the Service would be built on the theme of "Oneness in Christ," and this would be enforced by use of musical material reflecting over 300 years of history of Brooklyn, with special emphasis on the various immigrant groups of all religious persuasions which had at one time or another, or were still represented in the 100,000 population of this particular area.

The first determination in planning was for maximum congregational participation. The Epiphany Season provided such natural hymn selections as "As with gladness" (tune common to Catholics and Protestants), "The First Nowell," and "We Three Kings" for the Processional. A chance for everyone to "stand and stretch" was afforded by singing "Deck the Halls with Boughs of Holly." "Holy God, we praise Thy Name" (not sung as often in Catholic Churches with the de-emphasis on the Service of the Benediction of the Blessed Sacrament), but with a tune familiar to all, was followed by the Gospel Reading, the Apostles' Creed, and later by a Litany which concluded with the Lord's Prayer. Earlier, the 150 Spanish-speaking Catholics (seated together in the centre of the Sanctuary) led us all in "Hacia Belen (Alegria)" which is the most familiar Epiphany song known to the Puerto Rican groups. Interspersed in the Service were other unison liturgical elements, including a Call to Christian Unity, a Declaration of Unity (both in English and Spanish simultaneously), the singing of "We are one in the Spirit," with the familiar refrain: "And they'll know we are Christians by our love." The Recessional was "God rest you merry, gentlemen."

For many in attendance it was a relatively new and unique experience to sing hymns with 1,600 other persons; it was quite unusual to sing with a *pipe organ* (as well as with guitars), and it was remarkable to note the intensity of interest, involvement and enthusiasm of the overflow crowd which sat and stood through a Service planned to last an hour and a half, but which ultimately took over two hours!

Approximately 450 were in the combined choral forces, the majority of which were seated in the gallery of the Church, providing a solid foundation of support for the congregational singing as well as an opportunity to share choral treasures of 300 years' history from a worldwide background. The Church of God in Christ, Inc., a large and flourishing pentecostal group, provided 75 formally attired singers who

sang a "soul" number written by their choir director and accompanied with piano and hand-clapping (which took the place of percussive instruments which were inadvertently left behind at the home church.) The First Presbyterian Church (Brooklyn Heights, Judith Parker Taylor, director and service organist), sang a portion of the Congolese "Missa Luba" with tom-tom accompaniment.

Early in the planning stages of the Festival it was apparent that the musical resources of the churches of the Fort Greene area with two exceptions were scant and somewhat insufficient; this necessitated going outside the physical boundaries of our own area and brought singers and choral groups from Ridgewood, N. J., Riverdale Presbyterian Church in the Bronx, as well as a chorus from a Catholic high school in another part of Brooklyn and the renowned St. Patrick's Catholic Church Choral Society from Bay Ridge. Carols, spirituals, folksongs, avant-garde selections, anthems—all were possible by the enlarged choral forces, and with the masterful conducting of John Rodland.

Color and gaiety were introduced to the Festival by the procession of three Kings (12 feet high each) from the nearby Catholic Church by young Spanish-speaking men and by "Ye Waytes of Olden Tyme," a colorfully dressed choral ensemble reminiscent of "carders" in Olde England and Nieuw Amsterdam. Their "wandering carols" in and among the assembling congregation was part of the Prelude to the Service. Also in the Prelude was the Handbell Choir from Ridgewood, N. J., as well as a French Noel known to the Marquis de Lafayette, for whom the Avenue on which the Church fronts was named.

Two choral highlights should be mentioned. A stirring hymn-anthem by Harold T. Scull ("Judge Eternal, Rule in Splendor" pub. Novello) was sung by the combined choirs. The original British text by Henry Scott Holland was not suitable for *our community*; permission was granted for re-writing the text quite drastically. It follows:

Judge Eternal, throned in splendor,	Still the pris'ners of our lostness
Lord of lords and King of kings;	Seek for ways that bring release;
With Thy living fire of judgement,	And the city's hurt and haunted
Purge this land of bitter things;	Cry aloud for sin to cease;
Bring its people all together	And the brothers and the sisters
With the healing of Thy wings.	Plead to Thee, O Lord, for peace.

Crown, O God, Thine own endeavor;
 May Thy Spirit be outpoured;
 Feed us, faint and hungry Christians,
 With the richness of Thy Word;
 Cleanse the body of Thy Churches
 Through the glory of our Lord.

It will be immediately obvious that in such a "unity" service as the "Festival of Faith" the anthem composed by one of our Brooklyn neighbors, Fr. Joseph Roff, entitled "That all May Be One" was a logical selection for the prelude to the Benediction which was pronounced while 50 clergymen of all denominations linked arms in front of the Congregation. The great high priestly prayer of Jesus "that all may be one" was expressed musically with conviction and power. In numerous letters and messages which have come since the Service two themes have been dominant: "we really loved to sing hymns together," and "it was an 'eye-opener' to many of those attending that 'rock and roll' or 'contemporary' music was not the *sole manner of praising God in the Sanctuary!*"

Our Fort Greene Festival of Faith was small in comparison with what has been done elsewhere in our country by ecumenical groups in Hymn and Choral Festivals, but from this effort has come a sense of *community* as Christians which was not really ever before expressed in tangible form. It was felt, it was discussed, but it had not before really been experienced fully. Plans are now underway for an outdoor Festival on Pentecost at the nearby Park, hopefully involving several thousand worshippers in a united, visible witness through hymns, psalms and spiritual songs, as well as shared prayers and preaching.

Annual Meeting

HYMN SOCIETY OF AMERICA

in

Washington, D. C.

May 7 and 8, 1971

PROGRAM

Friday, May 7, at 7:30 P.M.

Hymn Sing

Lutheran Place Memorial Church

14th Street at N, N.W.

Saturday, May 8, 9:30 A.M. to 4 P.M.

Registration, Business Meeting

Lectures and Organ Recital

Bethlehem Chapel, Washington Cathedral

Mt. St. Albans

Washington, D. C.

[For further information contact the

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New York, N. Y. 10027

Telephone: Rl9-2867 (Code 212)]

Hymn Singing — Now

DAVID YORK

HELP IN FINDING WAYS of making the singing of hymns more effective is urgently needed. The form has remained virtually unchanged since the 16th century; the music seems to reflect the styles of every period but the 20th century. The richness and variety of liturgical music stands out in marked contrast to the tried and true sameness of the hymn tune. We need some new ideas, some different elements to make the hymn more meaningful now.

In our hymn singing the congregation has become the forgotten voice, even the silent majority. Choirs rehearse at least once a week with warm-ups before public appearances. Congregations blithely enter the sanctuary completely unprepared to sing anything but what is extremely well known. Even this is usually woefully weak at best; at worst it is an abomination which in sound and intent must be an affront to Almighty God. In singing their music "cold" do congregations think they are better musicians than choirs—or don't they care?

Hymns involve everyone present—choirs, ministers and congregations. As such hymns should be the most vital part of the musical experience in worship. Since the larger portion (congregations and ministers) have no rehearsal, a far greater responsibility falls on the shoulders of the smaller but musically trained group, the choirs and in particular the organists. It is the organist who must set the mood by tempo and dynamics; it is he who must bring attention to phrasing by "breathing" at the ends of phrases, by breaking for appropriate marks of expression in the text; it is the organ with its great resources for expression which can lift us to the thrilling heights of triumphant glory and also give us the message of "The Still Small Voice"—all this within rhythm (Organists take note)!

As chairman of the Hymn Society's New Tunes Committee, I should like to have *new* uncopyrighted tunes submitted for our consideration for publication; please send them in clear ink or pencil to me in care of the Hymn Society, 475 Riverside Drive, New York, New York. Triadic hymn tunes and those with 19th century harmony have already been written in quantity. If this is your style, the tune must be extraordinary in order to be considered. Modal harmonies and contemporary styles are more desired, but whatever is your thing do it and do it well. We need to sing a new song.

Different ideas are solicited. The way a hymn is introduced makes a profound impression. Instead of the organist always playing the tune all the way through, the last phrase in many cases would be sufficient

Dr. David York is professor of music at Westminster Choir College.

to set the mood, or the last two phrases or the first and last. Warren's tune, "National Hymn" (frequently used for "God of our Fathers"), begins with a short brass fanfare. That's enough—let's sing! Occasionally a solo voice might sing the introductory phrase; this then might be used between the stanzas, perhaps from different places in the sanctuary with the solo voice singing the phrase one final time from the vestibule for a quiet beautiful ending in place of the usual Amen. Antiphonal singing is ancient but rare in hymn singing today. Certain texts, such as "Watchman, Tell Us of the Night," are admirably suited for this. Let the women sing the first and third lines of each stanza (the role of the traveler) and the men the second and fourth lines of each stanza (the role of the watchman). With everyone singing in unison the basses run into trouble where a high E is required. If the women sing the soprano and the alto parts and the men divide: tenors on the melody and basses on the bass everyone will have an easier time singing and the result will be greatly enhanced. Audio-visual effects can add much to hymn singing. An overhead projector works even in daylight, a slide projector in a darkened room. Use of the dance with sacred music is old indeed; let's revive it. The organ is a magnificent instrument but others might add their voices if given the opportunity: piano, strings, tympani, brass. "Let everything that hath breath, praise the Lord; praise Ye the Lord."

Your ideas are sincerely sought: new tunes, new ways of singing hymns. Let's see what you can do!

Nancy Byrd Turner: Christian Poet

GEORGE LITCH KNIGHT

IN THE "MUSICAL OFFERING" in Brick Presbyterian Church, New York City (October 19, 1969) honoring the late Dr. Clarence Dickinson we used among the Dickinson compositions an anthem, "Still There Is Bethlehem," written by him during the Second World War. The text was written by Nancy Byrd Turner, who through the years has contributed a large number of excellent hymns and poems to church magazines and hymnals. The verses for which Dr. Dickinson wrote the music ended with these lines:

The long years go; the old stars rise and set;
 Dreams perish, and we falter in the night,
 But still there is Bethlehem:
 Could heart forget that loveliness, that light?

Shadows there are, but who shall fail for them?
 Still there is Bethlehem!

Miss Turner is now living in retirement in Alexandria, Virginia. In July of 1970, she marked her 90th birthday. Meanwhile her verse continues to encourage many people of all ages. Three of her best poems appear in James Dalton Morrison's *Masterpieces of American Verse*. Her name appears in the *Presbyterian Hymnal* of 1933, edited by Dr. Dickinson; in *Hymns for the Celebration of Life* (1964); in H. Augustine Smith's *New Church Hymnal* (1937); and in various publications of Abingdon Press.

A perusal of the hymn texts from her pen would indicate that they are of a rather high quality and that they reflect a healthy and non-sentimental approach to religious belief. Her hymn in the 1933 book begins:

O Son of Man, who walked each day
A humble road serene and strong,
Go with me now upon life's way,
My Comrade all the journey long.

It ends with this stanza:

O Son of God, who came and shed
A light for all the ages long,
Thy company shall make me glad,
Thy fellowship shall keep me strong!

The hymn selected for Unitarian book begins:

Men go out from the places where they dwelled,
They know not why, or whither, over-borne
At midnight by some awful word, foresworn
Between one darkened day, called and compelled.

It goes on to relate its opening thoughts to Abraham, going out from Ur. The hymn is dated 1935. (In the Notes on Hymns, Tunes and Readings, at the rear of the book, mention is made that Miss Turner had been on the staffs of *The Youth's Companion* and *The Atlantic Monthly*.) Katharine Smith Diehl, in her *Hymns and Tunes—An Index* (1966) mentions the two hymns quoted above and the third one is that included by Smith in *New Church Hymnal*, a Christmas text, beginning:

There were three lights that night;
The star above the darkness, crystal fair,
The foremost angel's garment flaming white,
The baby's circled hair.

.....

There were Faith, Hope and Love:
Faith that had known, Hope that had waited well,
Love that hath wrought; and in their trembling midst
Immanuel.

An original setting for the hymn was composed by Edward Shippen Barnes, musical editor of that hymnal.

From the quality of material which has been available for examination, it would appear that Miss Turner's poetic gifts were well above average and, hopefully, later perusal of some of the volumes of her collected works might bring additional material for use in contemporary hymnals. With the great impulse on all sides to break out of the "restrictive" metres of the classical hymnody, it might possibly be that some of Nancy Byrd Turner's writing would be expressive for our own time, as well as the future.

"Christ is Risen! Raise Your Voices"

Christ is risen! Raise your voices
 Jubilant with joy and praise.
 Christ is risen! Earth rejoices.
 To the Lord your anthems raise.
 Over sin and death victorious,
 Christ is risen! Hail your King!
 Ever may His praise be glorious;
 Let the world His triumph sing!

Lord of life, our Savior risen,
 Bid the shadows flee away:
 Death no more a darkened prison:
 Death the door to Life's New Day.
 This the resurrection chorus:
 Lift its music on the air:
 Jesus lives, our Lord victorious:
 Tell it! Tell it everywhere.

Life eternal! joy of heaven;
 Life abundant—joy of earth;
 Life which God in Christ has given
 Brings to man new hope, new worth.
 Lift your hearts from sin and sadness,
 Trust this joyful sacred Word,
 Fill the earth with holy gladness:
 Christ is risen! Christ our Lord!—Amen

—FRANK VON CHRISTIERTSON
 Tune: *Beethoven's "Hymn of Joy"*

Guitar: the "In" Instrument

LOIS JANE CLEVELAND

THERE'S A GROWING NEED to recognize the guitar as a bonafide instrument in the schools, and Tom Phillips of Sacramento is a crusader for guitar.

Says the young guitar instructor, "Today's band and music instructors reach only about 5 percent of the students interested in music. What are we doing for the other three million? It isn't likely that they don't like music. We are simply missing them completely where music education is concerned."

Tom, a twenty-two-year-old musician and instructor, backs his arguments with figures presented by 1964-65 accreditation reports. These show that 170,174 students in the United States are enrolled in music from grades seven through twelve, leaving a total of nearly three million students without musical interests.

For this reason, Tom pursues his career with great enthusiasm. He tries to make the popular stringed instrument, one not recognized in schools until recently, more relevant and acceptable. He wants to see guitar play its part in music education.

How does he do this? He teaches guitar at American River College Music Conservatory, where he enjoys the largest enrolment of students. He studies music using the guitar at Sacramento State College. Here he majors in musicology and is the first to do it using the guitar. Tom records guitar background for California State documentary films and he plays with a "rock" group. As a crusader, he feels his crusade picks up momentum.

"Guitar playing is becoming a national pastime." He explains, "In Sacramento, two large high schools, La Sierra and San Juan, are initiating programs in which guitars will be furnished to students. I think it's going to work out well. When guitar moves in you reach a great deal more who are interested in individual music appreciation."

Ray Reech, a music teacher from Grand Rapids, Michigan, indicates he agrees with Phillips. He feels that youngsters learn chords and get a strong background in fundamentals by starting out on guitar. He implies it is a better instrument than the clarinet or trumpet when it comes to learning the fundamentals.

At a recent Midwest National Band and Orchestra Clinic held in Chicago, many music instructors, like Phillips, agreed that band stu-

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dents often play guitar as an extracurricular instrument. One instructor notices that students bring guitars into study hall and libraries where they can play and learn together. At the clinic, only about 30 percent of the instructors felt as Phillips did, but the trend slowly moves toward accepting guitar in the classroom.

The guitar works its way into the stage band. A teacher from A. & T. College in Greensboro, North Carolina, indicates he has two stage bands that now use guitars. One student within a band has formed a combo and they record with guitar. This teacher finds himself guiding guitar players quite often. Phillips feels this large growing demand will make it necessary for band directors to play guitar and perhaps learn to teach it, also.

An instructor from Chicago public school pointed out while at the band clinic that several people who take up band instruments early in life later discard them. But students who play the guitar very rarely fail to play it throughout the rest of their lives. The public schools in the instructor's area of Chicago now use the guitar in regular musical curriculum.

Choral directors inform Phillips that they recognize guitar as a significantly serious instrument. Many have started to use its accompaniment with singing ensembles. Adds Tom, "Cost is something to be considered, too. A boy who plays trumpet must pay \$200 for his instrument. A guitar can be purchased for as little as \$20 and a quality guitar runs under \$100."

"There's a guitar workshop now in its sixth operational year in Roslyn Heights, New York," Phillips explains. "Under its director, Kent Sidon, the program is now being supported by several string instrument manufacturers and even by some record companies. They specialize on guitar instruction under a Regents Charter, whereby public school instructors are taught to play guitar and to understand its uses in folk music and other kinds."

Phillips feels the use of guitar in public education offers a distinct advantage over piano. Often music classes don't have a piano available. The guitar could replace it easily as an accompaniment instrument; it's lighter, cheaper, easier to tune and much more versatile.

He points out that guitar is used as an influential instrument in keeping students in school who might have otherwise dropped out. He says, "In Nashville, Tennessee, a hard-core urban area school district uses guitar playing to stem truancy. In Howard Junior High School, truant students are assigned to a special class where they strum guitar. Twenty-seven instruments have been purchased, along with some bongos, just to help keep kids in school. And it's working."

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Mod Worship and How It Grows

H. MYRON BRAUN

WHAT MAKES SOME experimental worship services come off and others fall flat? To say that any event or happening "comes off" is simply to say that it is successful or that it brings the desired result. Surely all of us have experienced one or another of the plethora of "mod" or experimental worship "celebrations" and "happenings" in churches and among church groups all over the country. Some of these seem to us to "come off," to be valuable experiences that affirm the Christian's life and faith, to harbor the presence of the Holy Spirit. Others simply do not so come off; we participate but without spirit, we are present but without sense of belonging; the service lacks cohesion or integrity or authenticity or reality.

All this presupposes the whole question of what makes the act of Christian worship successful or valid? We may describe this in terms of smoothness and nicety of pageantry and music. More generally, these days, this is described in terms of the effect on the participants (thinking of the whole congregation as participants)—the depth or reality of the experience, the degree of involvement, the extent of identification with life's realities expressed in the service. Some of us may say that they felt the Spirit; others may say they were "turned on" (or off); others may say "I really worshiped." We are likely to overuse such adjectives as meaningful, significant, and worshipful as we attempt to describe the action of the Christian congregation as it celebrates its familyness as the people of God. But whatever the description, the validity of the worship experience is measured in terms of the individual's experience of reality as opposed to sham, of the individual's experience of belonging (to God, to human race, to an undying hope) as opposed to separation.

Another basic presupposition is the validity of the order of worship itself, and the preparation of resources, materials, and leadership. Over the centuries Christians have found a certain basic pattern to be an authentic expression of their understanding of life. This pattern calls for confession of man's failure and separation, then moves to affirmation of forgiveness and acceptance, and on to the hearing of God's word, and finally dedication to God's work in the world. Or, if the pattern is not so carefully defined, the service at least includes both the inward look and the outward look. Beyond thoughtful planning of the order of service, any act of worship worth doing calls for the

Dr. Braun is editor of Music Ministry in which his article appeared in December 1970. It is copyrighted in 1970 by the Graded Press, and reprinted here by permission.

best quality of resources (music, spoken word, projected pictures or light shows, and all the rest). Just because a song is written for guitar and in the so-called folk idiom does not make it a good song, musically or textually. Just because a litany or prayer is written in the vernacular does not make it a good litany or prayer, theologically or in literary quality. We must assume that the best energies and highest quality craftsmanship possible in any situation will go into a worship happening, mod or traditional.

But more than these basic presuppositions and preparations, further subtle conditions exist that exert an even greater effect on the ultimate success of an experimental worship happening. These also are forms of preparation, but preparation of the congregation.

First among these preparations is the mood of receptivity or openness. If many persons in the congregation are utterly opposed to changes in church life, much background preparation is necessary. If many persons are unfamiliar with contemporary forms of expression and find them only noisy, chaotic, and disturbing, careful groundwork will have to be laid in helping these persons to understand what contemporary artists and musicians are trying to say. As we have said before in these columns, our church leaders have presupposed much more basic understanding of worship than actually exists in the minds and experiences of the average churchgoers. The thought of worship as joyful celebration is quite foreign to many such persons; hence, they build up an immediate resistance to any change from the hush-hush stereotype of worship. We are reaping the harvest of a thorough neglect of education in the theological understanding of worship—from the seminaries on down.

This past summer at the national convention of the American Guild of Organists held at Buffalo, New York, a potentially noteworthy celebration was prepared by two masters in the field: Ed Summerlin, noted craftsman in jazz composition and performance, and Roger Ortmyer, noted writer and innovator in religious artistic expression. Planners of the program, however, presupposed more openness on the part of organists and church musicians than actually existed. The congregational rehearsal held at a prior time was too short really to learn new songs, let alone to explain the why of such a happening. Many organists present at the convention scoffed at the idea of uninhibited congregational participation and looked down their noses at jazz as a musical form respectable enough to be used in church. Many would not even attend to see what was going on.

Another subtle condition for experimental worship is the sense of real Christian community within the congregation. Unfortunately, this does not exist in a large number of the local churches, even though

the members come together regularly for "worship." Current worship experiences once again emphasize the belonging together of Christian people, their sharing together of frailties and fears and hopes, their oneness of purpose as the family of God. At the institute sponsored by the Fellowship of United Methodist Musicians in Indianapolis last summer, Aaron Sheaffer led a series of services that would be considered radical and "far out" in many churches. Yet the assembled group of church musicians received these services warmly and participated in them joyfully partly because a sense of Christian community grew up during the week. The musicians were bound together by a commonality of purpose and problems as well as a desire to find worthy means of expression in changing times.

A class discussion at the same institute in Indianapolis recognized another subtle condition—the trust of the congregation in its leaders. No matter how well prepared the service, no matter how well founded on basic principles, if the congregation does not trust its leadership it will not be open to genuine participation. Ministers of music, ministers of education, parish ministers, choir directors, organists, church school teachers—the ministry of all is dependent upon continuing relationships that encourage trust. Only in this way can we lead congregations into new directions and deeper insights and enlivening experiences.

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This program has now spread to three additional Nashville schools, under the direction of Russell Crowder, who knows what sort of music reaches this type of student.

Phillips adds that "rock" will undergo experimentation and refinement but, with music groups built around amplified guitars, the strummed favorite will remain on the scene, getting more popular all of the time.

He concludes, "It really doesn't matter whether you like the kids' music of today or not. It's their way of saying, 'Look world, here I am.' And whether it's good or bad, it is music and the teen-agers listen. They understand it. A method needs to be devised, therefore, to reach 100 percent of music-interested students." Tom thinks guitar is the answer.

"It's time we realized that guitar is no longer representative of inferior musical taste—it's in. It's here to stay."

And Tom Phillips is happy about it.

The Christian Psalmist

JOHN H. JOHANSEN

IN 1971 the Christian world is observing the bicentennial of the birth of one of the greatest of English hymn writers, the Moravian poet, James Montgomery. The author of some four hundred hymns, thirty of which are in common use today, it has been said by one critic that "for variety, clearness, strength, suitability of form to subject, his hymns have rarely, if ever, been excelled."

Born in Irvine, Scotland, on November 4, 1771, Montgomery was fond of saying humorously that he had "very nearly been an Irishman," for his parents had just moved to Scotland from Ireland a few months before his birth. James received his early education at the Moravian School at Fulneck, near Leeds, in Yorkshire, and then at age sixteen was apprenticed to a grocer whom he left two years later. He had begun to write poetry when only ten years old, and in 1790 went to London to seek a publisher for his poems, but without success. However, he did secure employment as a shopman in a printing establishment and from this time on he was engaged in newspaper work.

The year 1792 saw the turning point in Montgomery's life. He became assistant to the editor of *The Sheffield Register*, and two years later took over the paper as publisher and editor, changing the name to *The Sheffield Iris*. Montgomery was a fearless champion of social justice and his early years as an editor brought him imprisonment and persecution because of the strong political views he expressed in his newspaper. In 1795 and 1796 he was imprisoned, on the first occasion for printing a poem celebrating the fall of the Bastille, and on the second for giving an account of a riot in Sheffield. "His Moravian background," Erik Routley has said, "gave him a missionary zeal which, allied with his lively social conscience and his literary facility, made him a formidable warrior in the Christian social cause."

At heart Montgomery was neither a politician nor a newspaper man, but a poet, and during the years that followed, volume after volume of his works appeared. He also lectured in various places on poetry, notably at the Royal Institution, London, in 1830-31, and he kept up a wide correspondence with people in all walks of life, both in England and America. Robert Southey, S. T. Coleridge, Sir Walter Scott, and William Wordsworth were among his friends in England, while Ralph Waldo Emerson greatly admired "The Wanderer of Switzerland" (1806), and in 1848 visited Montgomery in Sheffield.

The Rev. Mr. Johansen is minister of the Unionville Moravian Church, Unionville, Michigan, and is well-known as a writer of hymns.

William Cullen Bryant also visited the poet at his home in England and was an ardent admirer of his work "The World before the Flood" (1813).

James Montgomery was a man of simple and beautiful character, who held his own theological opinions with a degree of firmness only exceeded by the charity which he extended to others. He joined freely and frequently in public worship with Anglicans, Independents, Baptists and Methodists. "We never knew a man," his biographers said of him, "of equal piety and intelligence, whose conduct and sentiments were at once so decidedly evangelical, and so signally unsectarian."

Towards the end of his life the Government, as if to atone for its earlier treatment of Montgomery, granted him a literary pension, and he lived in Sheffield as an honored and respected citizen until his death on April 30, 1854.

Montgomery's hymns were published in three collections. *Songs of Zion*, published in 1822, contained paraphrases of fifty-six psalms. *The Christian Psalmist*, published in 1825, was an anthology consisting of 562 hymns, of which 103 were his own. And in 1853, *Original Hymns* was published, containing all 355 of his hymns.

When one begins to list the hymns which Montgomery has written and which are in use in the churches today, it soon becomes apparent how much the Christian world owes to this man, who was regarded, Hugh Martin says, "as a kind of Christian Poet Laureate, to be approached when churches or societies wanted something written appropriate to an event." These are some of Montgomery's great hymns: "Angels, from the realms of glory," "Hail to the Lord's Anointed," "Hark! the Song of Jubilee," "Stand up and bless the Lord," "Lord, teach us how to pray aright," "Prayer is the soul's sincere desire," "According to Thy gracious word," "In the hour of trial," "For ever with the Lord," "The Lord is my Shepherd," "Thy law is perfect, Lord of Light," "Call Jehovah Thy Salvation," "Come to Calvary's holy mountain," "Pour out thy Spirit from on high," "Holy, holy, holy Lord," "Work while it is today," "Sow in the morn thy seed," and "Go to dark Gethsemane."

Recent tabulations show that this layman wrote more hymns in common use today than any other writer except Charles Wesley and Isaac Watts. And this despite the fact that he lacked the official support of one of the large denominations of Christendom such as Wesley and Watts have had for more than two centuries. And this popularity of usage is equally true in England, Canada, and the United States.

Montgomery's hymns are always clear, direct, simple, plain to the humblest member of a congregation, with an unmistakeable sincerity which goes straight to the heart. The hymns all have a coherent and

intelligible structure of thought, and this is due to the author's desire to teach Christian doctrine and life to ordinary people. Louis Benson says that Montgomery's "hymn writing was a thing apart, and in the best of his hymns he made no mistakes of any kind. He understood exactly what to aim at."

In 1835 the Provincial Elders' Conference of the English Moravian Church, asked Montgomery to undertake a revision of the *English Moravian Hymnal*. This hymn book in 1808 and 1826 been prepared by Bishop F. W. Foster, and now it was, according to Benson, "subjected to a scrutiny more searching and a rescension more free than ever before given to a hymn book." The result of Montgomery's work was presented to the Provincial Elders' Conference in 1847, and the new edition, containing twelve hundred hymns, appeared in 1849. The work and labor of the twelve years spent by Montgomery in editing, rewriting and remodeling of the hymns in this book must have been monumental.

It was this edition of the *Liturgy and Hymns* made by Montgomery which became the basis for the first American *Liturgy and Hymns* issued in Bethlehem, Pennsylvania, in 1851, and for all subsequent editions of this hymn book. It was because of Montgomery's impetus that there has been included in these hymn books a large number of the hymns common to all the churches. The new *Hymnal of the Moravian Church in America*, published in 1969, stands firmly in this tradition established by Montgomery.

This, then, was the work of The Christian Psalmist, James Montgomery, for hymnody and the Christian Church. To provide hymns for use in the worshiping congregation: hymns with an earnestness, a fervor, and an un mistakeable sincerity which goes straight to the heart. The verdict of time has justified his own modest belief that some of his hymns would indeed survive.

W. Garrett Horder, *The Hymn Lover*. (London: J. Curwen & Sons, 1889), p. 138.

Erik Routley, *I'll Praise My Maker*. (London: Independent Press, Ltd., 1951), p. 180.

John Holland and James Everett, *Memoirs of the Life and Writings of James Montgomery*, 7 vols. (London: Longman, Brown, Green and Longmans, 1854-1856), Vol. II, p. 119.

Hugh Martin, *They Wrote Our Hymns*. (London: SCM Press, Ltd., 1961), p. 84.

Louis F. Benson, *Studies of Familiar Hymns*, Second Series. (Philadelphia: The Westminster Press, 1926), p. 188.

Louis F. Benson, *The English Hymn*. (New York: George H. Doran Co., 1915), p. 271.

More American Temperance Song-Books (1839-1916)

DUNCAN BROCKWAY

THE APPEARANCE of the article "A Sampling of American Temperance Song-Books (1845-1964)" by Samuel J. Rogal (*The Hymn*, October 1970, pp. 112ff) prompted the checking of the holdings of the Warrington-Pratt-Soule Collection of Hymnology at Cast Memorial Library, Hartford Seminary Foundation, Hartford, Connecticut.

This collection supplements the two collections listed in the article by the addition of twenty-nine titles. Of these listed, Case Memorial Library has only two. One is identical and is not listed again. The other is a different edition and so is listed here. The Warrington-Pratt-Soule Collection has three song-books earlier than 1845. One is from 1839. The others are different editions of a 1841 work.

Publication practices being what they were during this period, especially with respect to popular song and hymn books, there were probably many more editions of those listed. The twenty-nine titles at Case Memorial Library are offered as a contribution to the listing of Temperance Song-Books.

The Temperance Melodist: consisting of glees, songs, and pieces, composed and arranged for the use of the various temperance organizations in the United States and Canada, by Stephen Hubbard. Boston, Oliver Ditson & Co., 1839.

Temperance Hymn Book and Minstrel: a collection of hymns, songs and odes for temperance meetings and festivals, by John Marsh. New York, American Temperance Union, copyright 1841. Editions dated 1842, 1843.

Melodies for the Temperance Ship: a collection of hymns, tunes and songs: designed for seamen and landsmen, in their social gatherings, to promote sobriety, virtue and religion, on land and ocean, by Phineas Stowe. 5th thousand. Boston, Phineas Stowe, 1854.

Melodies for the Temperance Band: a collection of hymns and songs, designed for temperance meetings, social gatherings, etc., by Phineas Stowe. Boston, Nathaniel Noyes, 1856.

The Musical Fountain, a collection of temperance music, for public and social meetings and the home circle, by George F. Root. Chicago, Root & Cady, 1866.

The Musical Fountain, enlarged: a collection of temperance music, for public and social meetings and the home circle, by George F. Root. To

Dr. Brockway is librarian of the Case Memorial Library at the Hartford (Connecticut) Seminary Foundation.

which is appended the odes of the Good Templars. Chicago, Root & Cady, 1867.

Temperance Chimes: comprising a great variety of new music, glees, songs, and hymns, designed for the use of Temperance meetings organizations, glee clubs, Bands of Hope, and the home circle; together with the odes of the Songs of Temperance and Good Templars. Edited by Wm. B. Bradbury and J. N. Stearns. New York, National Temperance Society and Publication House, 1867.

Bugle Notes for the Temperance Army: a collection of songs, quartets, and glees, adapted to the use of all temperance gatherings. Edited by W. F. Sherwin and J. N. Stearns. New York, National Temperance Society and Publication House, 1871.

The Revellers: a juvenile temperance cantata designed for temperance festivals, Sabbath school exhibitions, vocal classes, and musical entertainments, by John H. Hewitt. New York, Biglow & Main, 1874.

Temperance Echoes: a collection of sacred and secular music, suitable for temperance gatherings, glee clubs, and the home circle, by William Dressler. New York, J. L. Peters, 1874. Also published by Ditson & Co., Boston.

The Tidal Wave: a choice collection of temperance songs, quartets, choruses, etc., by Robert Lowry and W. Howard Doane. New York, Biglow & Main, 1874.

Pure Light, a collection of temperance melodies, by S. K. Whiting. Boston, G. D. Russell & Co., 1875.

Ripples of Song: a collection of temperance hymns and tunes, designed for children and youth in Sunday-schools, Bands of hope, and other temperance societies. New York, National Temperance Society and Publication House, 1876.

Temperance Glee Book, containing a choice variety of temperance songs, duets and choruses suitable for the sociable entertainments of the several temperance organizations, together with a glee department, containing selections especially designed for public concerts and musical conventions, by Asa Hull. Enlarged edition. Boston, Oliver Ditson & Co., 1877.

Bible Temperance Hymns. A choice collection of songs adapted to the present phase of temperance works, Sunday-schools, prayer meetings, and the home circle, by J. Merritte Driver. Cincinnati, John Church & Co., 1878. Cover has Galesburg, Ill., E. T. Green.

The Crystal Fountain, for the use of temperance organizations and gatherings, and gospel temperance meetings, by W. O. Perkins. Boston, G. D. Russell & Co., 1878.

Crystal Notes. A choice collection of new temperance hymns and songs for red, white, and blue ribbon clubs, Gospel meetings, and every phase of the temperance work, by Frank M. Davis. Altoona, Pa., Leslie & Mahaffey, 1878.

Temperance Jewels: For temperance and reform meetings. Consisting of temperance, reform and Gospel songs, duets, quartets, solos, and choruses, etc. By J. H. Tenney and E. A. Hoffman. Boston, Oliver Ditson & Co., 1879.

Temperance Hymnal No. 1 for use on all Temperance Occasions, by R. A. Glenn. Murphysboro, Ill., McKee Brothers, 1883.

Temperance Song-herald, a collection of songs, choruses, hymns and other pieces for the use of temperance meetings, lodges, and the home circle, by J. C. Macy. Boston, Oliver Ditson & Co., 1885.

Prohibition Bugle Call: new songs for prohibition clubs, temperance societies, Gospel temperance meetings and the home circle, by H. H. Hawley. New York, Biglow & Main, 1887.

Bells of Victory: a collection of music for temperance meetings, by J. H. Tenney and E. A. Hoffman. Boston, Oliver Ditson & Co., 1888.

The Glorious Cause: a collection of songs, hymns and choruses for earnest temperance workers, by George F. Root. Cincinnati, The John Church, Co., 1888.

Temperance Rallying Songs, consisting of a large variety of solos, quartettes and choruses suited to every phase of the great temperance revolution, by Asa Hull. New York, Asa Hull, 1888.

Trumpet Notes for the Temperance Battle-field. A careful compilation for temperance assemblies, Gospel temperance and prohibition meetings, etc., by J. N. Stearns and H. P. Main. New York, National Temperance Society and Publication House, 1888. Date on cover 1893.

The Temperance Crusade: a collection of music containing a variety of solos, quartets, and choruses for the temperance cause, by L. O. Emerson and Edwin Moore. Boston, Oliver Ditson Co., 1889.

The White Ribbon Hymnal, or Echoes of the crusade, compiled for the National and World's Woman's Christian Temperance Union, by Anna M. Gordon. Chicago, Woman's Temperance Publishing Assn., 1892.

Songs of the New Crusade, a collection of stirring twentieth century temperance songs, by Elisha A. Hoffman. Chicago, Hope Publishing Co., 1916.

The Anti-Saloon League Song Book, by E. O. Excell. Westerville, Ohio, American Issue Pub. Co., n.d.

Silver Star Song Echo, containing temperance, nursery, kindergarten, and minstrel songs, and a moral temperance and tobacco catechism for children, by Richard Hayes McDonald. San Francisco, R. H. McDonald, n.d.

Great Ruler Over Time and Space

1. Great Ruler over time and space,
Who holdest galaxies in place;
Thou Maker of the master plan,
Great Source of every hope of man,
Creator of vast worlds unknown:
Be Thou our guide, and Thou alone.
2. O Source of power for wheels and wings,
O Key to undiscovered things:
Thy children search the skies to trace
The unsolved mysteries of space.
Kind Father of each airborne man,
Keep us harmonious with Thy plan.
3. In all the turbulence today,
Within our hearts, or far away,
Where e'er we be, land, sea or sky,
Help us to know that Thou art nigh.
In future years, on paths untrod,
We would walk close to Thee, our God. *Amen.*

—*Mildred C. Luckhardt*

(Time: *Melita* 8.8.8.8.8.8.)

(Words copyright 1962 by the Hymn Society of America)

We Gather at Thy Table, Lord

1. We gather at thy table, Lord,
To fellowship with thee,
In keeping with thy will and word,
That we may faithful be.
2. Now let us take the sacred bread,
Our souls and bodies feed;
In heart and soul we shall be fed,
Thy holy will to heed.
3. Now let us take the wine of heaven,
For thee whose blood was shed;
That here we meet with sins forgiven,
And by thy grace are led.
4. To Thee, O Lord, we sing our song,
Renewed by strength divine,
For we by faith to thee belong,
Forever to be thine.

—*Rev. Wade Alexander Mansur*
Omaha, Nebraska

(C.M.) (Suggested tune: "St. Peter")

Book Reviews

The Annals of Latin Hymnody, by Joseph Szövérfy; published by The Erich Schmidt Publishing House, Berlin, 1964. Printed in Germany; subsidized by The John Simon Guggenheim Memorial Foundation, New York, N. Y. U.S.A.

These *Annals of Latin Hymnology*, published herewith in German with occasional references in English, French and Latin, provide a polyglot version which requires that the reader have some linguistic ability to be able to read the text of the book with facility and to cover ground with ease and enjoyment. The author leaves no stone unturned to do full justice to the task he has assumed. He wrote his book with complete mastery of his subject and clearly felt very much at home in his chosen field. Indeed, one cannot blame the John Guggenheim Memorial Foundation for having consented to support his work, which, we are sure, must often have been tedious.

Mr. Szövérfy is very well read. He has covered, it seems, all literature of his field and has forgotten nothing. The name F. J. E. Raby occurs on practically every page. One constantly finds references to the works of W. Bulst, G. M. Dreves, Clemens Blume, our own Ruth E. Messenger, Peter Wagner, Stephen Gaselee, Dag Norberg, H. O. Taylor, F. J. Kenney, A. Baumstark, J. Handschin, H. M. Bannister, E. Dümmler, K. Langosch, von den Steinen, Bruno Stäblein, and a host of other scholars and researchers too numerous to mention. We were surprised to find the name of

R. C. Trench (1807-1886) only once, since the Trench book on *Sacred Latin Poetry* of 1874 was much used in the U.S.A. a decade or two ago. The name of Leonard Ellinwood, an American contemporary of our own day, was not mentioned at all in his index of persons (p. 444), but we did finally find his name in a footnote of Mr. Szövérfy's volume (p. 376).

The history of the Latin mediaeval hymn began in Milan in the days of St. Ambrose (c. A.D. 386). The way had been paved already by Clement of Alexandria (d.c. A.D. 215) and extended from the end of the 5th to the brink of the 9th century. Aurelius Prudentius Clemens (A.D. 348-405) was a contemporary of Bishop Ambrose (340-397). The end of the mediaeval era for Latin poetry came at the close of the 16th century; this indicates that the entire era of the Middle Ages was about one millenium, lasting about to the beginning of the Lutheran Reformation. It has therefore been said that Martin Luther was the last pious monk of the Middle Ages.

After devoting a very few pages to Clement of Alexandria and to the Gnostics (pp. 42-47), our author, Mr. Szövérfy, proceeds to St. Ambrose and then to St. Hilary, the Bishop of Poitiers (c. 315-367). Szövérfy says only a few words about St. Augustine and then proceeds to the poetry of Aurelius Prudentius Clemens, whose centos he discusses in great detail. Our writer is of the opinion that Prudentius wrote poetry that is more colorful than that of his predecessors and thus contributed greatly to the development of Christian hymnody (cf. P. 94).

Josef Szövérfy covers Latin hymnody especially from St. Ambrose and Aurelius Prudentius Clemens to Reginald of Canterbury (d.c. 1109) and Hildebert of Lavardin (1056-1133). The author, it seems, omits no names of important personages; even the names and work of obscure hymnists are mentioned.

The texts of the hymns are usually given in their Latin originals, not in English. The addition of an English translation of the Latin original would have encumbered the work of Mr. Szövérfy no end, since various Latin hymns are available in several English translations. Roman Catholics usually sing their hymns with their Latin texts, according to a valued principle and tradition of their Church. However, today changes are being made even there which enable Roman Catholics to make at least occasional use of the English vernacular.

The best known hymns of Roman Catholicism are listed in *Analecta Hymnica Medii Aevi*, a set of 53 vols., prepared at first by Guido, Maria Dreves (1854-1909) and, after Dreves's death, by Clemens Blume (1862-1932) and Henry Mariott Bannister (1855-1919); Blume and Bannister completed the set and brought its volumes to the total of 55. The *Analecta Hymnica* (abbreviated A.H. in the present volume) is referred to often by Mr. Szövérfy. One should know the contents of A.H. to be able to follow Szövérfy's book. But one should be acquainted also with the works of Raby, Bulst, Messenger, von den Steinen, Julian's Dictionary of Hymnology, and others to be able to follow with relative ease.

In the 5th Century, the progress

made to date did not suddenly cease. The influence of Ambrose, Milan, and Prudentius went right on; authors perpetuated the style which had been begun in the fourth century. The dating of hymns now offered more difficulties than setting the dates in the century before. Establishing the rhythm of hymns added to hymnic difficulties. Raby (p. 83) calls attention to two hymns which, unlike those of Ambrose, are likely not liturgical, though they are well-suited for private devotion. They are in iambic trimeters and their subject starts out by having nature sing the praise of its Creator.

Szövérfy refers to the fifth century of Christian Latin Poetry as the Age of Silence. The most important hymnist of this century was likely Caelius Sedulius, a native of Italy. Very little is known regarding his life and activities, though his poems are important. Sedulius related his verse to the Breviary and the Liturgy of the Roman Catholic Church. He likely lived about the middle of the fifth century and was influenced by Ambrose of years past. This may be seen from Sedulius' hymn *A Solis ortus Cardine*, a hymn which has survived the ages and is used to the present day, also in various translations, e.g., a German one by Martin Luther (1524) and an English one by Richard Massie (1854). Massie's translation was based on that of Luther. Sedulius' *Carmen paschale* is used in the Roman Liturgy to replace *Salve sancta parens*, Sedulius' original text. *A solis ortus Cardine* soon became a popular hymn in the Roman church and, says Szövérfy, this may be proved by the many imitations of the hymn given by U. Chevalier. *A solis ortus Cardine*

consists of twenty-three Ambrosian stanzas; this number was determined by the acrostic character of the original of the hymn. In the course of this hymn as well as of other hymns, Sedulius makes special mention of the *Feast of Holy Innocents*, known also by its Latin title *Hostis Herodes Impie* (Why, impious Herod, shouldst thou fear). This hymn is part of Sedulius' *Paen Alphabeticus de Christo*. The opening initials of the Latin stanzas illustrate that the text is a continuation of Sedulius' *A solis ortus Cardine*. Max Manitius insists that Sedulius may be compared with Prudentius; he was artistic in the thoughts he presented (p. 98). His Ambrosian hymn *A solis ortus Cardine* reflects that he is both literary and liturgical. Said hymn treats the life of Christ, is in large part acrostic, and is a cross between the texts of St. Ambrose and those of St. Augustine.

Later hymnists who deserve special consideration and who still bespeak the style and spirit of Ambrose are Cäsarius of Arles, Ennodius, Elpis (the wife of the philosopher Boethius), Bishop Flavius of Chalon-Sur-Saone, and Venantius Fortunatus, the Bishop of Poitiers (b. in Italy A.D. 540-600) who became bishop shortly before his death after he had become prosperous and well-to-do. Fortunatus had become zealous, even erotic in his religious life and wrote epitaphs, epigrams, panegyrics, metrical epistles. He was a highly gifted man, but his genius did not equal that of Prudentius. One of his most famous hymns was *Vexilla regis prodeunt* is to the present day one of the great Passion hymns of the Christian Church. Superior to the *Vexilla regis* is like-

ly another Passion hymn which he wrote: *Pange lingua gloriosio*. In this hymn, says Raby (P. 90) "Fortunatus is at his best." M. Remy de Gourmont says of it that this hymn is the "chef-d'œuvre de poésie théologique." "But," adds Raby, "beyond the theological symbolism, lie a pathos and pity by virtue of which the poetry achieves a triumph over the dogmatic intention." (Raby, II, p. 91).

In the best interest of the present review it would be well for us to stop at this point; though we could easily continue by naming people many of whom are noteworthy indeed; among these are: Boëthius, Gregory the Great, the Spanish poet Isidore of Seville, Aldhelm, Dunstan, the Carolingians: Alcuin, Paul the Deacon, Theodulf of Orleans, Rabanus Maurus, Wilibald Strabo, Gottschalk of Fulda, and others of the 8th century. Szövérfy discussed the origins of the Sequence, Notker, Tutilo, the Tropes, St. Gall, Ekkehart, Hermannus Contractus (1013-1054), Italian religious poetry of centuries 9-11, Alphanus, Peter Damiani, the French Cathedral schools, Fulbert of Chartres, Beda Venerabilis, the appearance of the *Dies Irae* motif, etc. Ruth Ellis Messenger plays an important part while discussing the religious verse of the Carolinian and later ages as do also F. J. E. Raby and others, including Dreves and Blume in their *Analecta Hymnica*. Rhythm and rhymes play important parts, centos as do also mystic bonds which existed between music and texts, etc. In fact, musical developments play important parts from the 9th century on. Monasticism contributed an important part and Italy, France,

England, and Germany now began to play leading roles beginning with the days of Notker Balbulus.

The Annals of Latin Hymnody are, therefore, of great importance for posterity. Without them especially the music of the Roman Catholic Church would not be as important as it is today; without it the music of Protestantism would not be as far advanced as it is today.

Walter E. Buszin, D.D., Mus.D.

Worship and Witness, by Clement J. McNaspy. New York, 1970: Bruce Publishing Co.; 159 pages, \$1.95.

Father Clement J. McNaspy, author of this volume in the *Faith and Life Series* for adult religious education, is a Jesuit priest and associate editor of *America* and *Catholic Mind*, and national chaplain of the Liturgical Arts Society. In this volume he has sought to present "an easily readable summary of liturgical thought, largely post-Vatican II, served up in digestible portions for adults who want to keep up their religious education . . . its purpose is to speak to the person who may never read a volume on the liturgy. With some effort I have tried to eschew technical terms and jargon."

In this effort he seems to have succeeded well. The text would seem to have value for Protestants concerned with new types and expressions of worship, as well as being helpful to Catholics struggling with "something new" in their worship experiences.

Discussed in the various chapters are: the reasons for changes from the century-old liturgies, the mean-

ing of "celebration" in the mass and in modern worship, human experience and Christian experience, reconciliation, the Eucharist, and the full text of a liturgy of the mass written for a very special occasion.

While Pope Paul has said: "There is room in the new Missal, according to the decree of the Second Vatican Council, for legitimate variations and adaptations," Father McNaspy points out: "This does not mean that enthusiastic priests should feel free to improvise at random." To this he adds:

"Much will depend on a common-sense realization of the particular group with whom the liturgy is being celebrated. Certain types of music will fit one group, other types will satisfy other groups. The way of reading, speaking, praying will depend a great deal on the size of the group, its age, background, etc. It seems obvious that one's style of celebrating in a small, intimate home situation will be quite different from that appropriate to a large parish gathering. The more one knows of the group and the more homogeneous the group, the greater flexibility is in order. Much, too, will depend on the attitude of the bishop in the particular diocese. Some leave far more leeway than do others.

"Yet, whatever is done should be done in a spirit of Christian unity. The liturgy aims to bring us together facing God our Father. If we are divisive in our celebration, we frustrate one of liturgy's great purposes. I feel, however, that the future will bring greater diversity than ever, and that there will be many, many styles of liturgical celebration, often within the same diocese or city."

Sing a New Song, published by the Methodist Federal Board of Education, 147 Collins Street, Melbourne 3000, Australia: 72 pages (67 hymns and tunes) price \$1.20.

The Methodist Church of Australia and the Methodist Church of New Zealand have joined to produce this "supplement" (to existing hymnals) "to help God's people sing a new song"—in keeping with the Psalmist's ancient exhortation. "Some of the compositions," they say, "will be tried and will disappear when this supplement goes out of print. Some will find their way into the more permanent collections of the church's music. That is just what is expected. The purpose of this publication is not to publish a new hymn book but to provide some urgently needed and modern resources."

While most of the texts were written by British authors who are still (or were recently) living, and most have not appeared even in recent hymnal revisions which have been published recently, there are several "revived" older hymns, one Latin paraphrase dating from A.D. 800. Fred Kaan, the Swiss poet writing in English, is represented by six hymns (including "Magnificat Now" and "God in the Midst"). Sydney Carter has three texts; Dr. T. Niles, four; Ian Fraser, two; Albert F. Bayly, two; Iris McCoy, two; M. Cecilia, I. B. V. M., two.

One stanza from Cyril V. Taylor reads:

"Our dilemma: how to live?
Death to spread or health to give?
We can care or we can kill,
Use the world for good or ill.
Choose we must, God has a plan!
Christ has come: Behold the Man!"

Equally stirring is a quatrain from Fred Kaan:

"He calls us to revolt and fight
With him for what is just and right.
To sing and live Magnificat
In crowded street and council flat."

Most of the music stabs us awake—may even seem strange to ears long accustomed to the "regular" and "staid" tunes usually heard in the churches. A few centuries-old tunes have been revived here—from the *Bohemian Brethren Hymnal* of 1566, the *Paris Antiphoner* of 1681, and the *Portiers Antiphoner* of 1746—to music composed within the last two decades in England, the United States, Australia, Ceylon, Germany, New Zealand and the Netherlands: to which have been added melodies and carols from Korea, the Philippines, Ireland, Thailand, the West Indies, and Tyrol.

Celebration 70, published by the Methodist Youth Department of the Methodist Church of South Africa: Bigden House, 505 Smith Street, P. O. Box 2157, Durban, South Africa, 1970; 77 pages.

The editors of this new "experimental hymnal" have performed a worthwhile service in gathering under one paper-cover seventy relatively new or lesser-known hymn texts and tunes from Christian songwriters and musicians. Twelve of the texts are credited to the current (American) *Methodist Hymnal*; as many more to the *Methodist Hymn Book* (London) and *Hymns and Songs* (Methodist Publishing House, London); five to Gaillard, Ltd., London; three to the World Council of Churches, and four to Cooperative Recreation Service, Inc. (U. S. A.).

Fifteen of the new texts were written by J. B. Gardener, three by Sydney Carter, and three by Geoffrey Ainger. American writers with one hymn each include: Ozra S. Davis, Gerald H. Kennedy, Curtis Beach, Harry Webb Farrington, Elisabeth Burrowes, Milton S. Littlefield, Jay T. Stocking, S. Ralph Harlow, and Harry Emerson Fosdick.

There is considerable newly-composed music for many of the hymns, while traditional or well-known popular tunes are provided or indicated. Four "hymn festivals" from texts and tunes in *Celebration 70* are outlined: "Responding to God in His World," "God Incarnate in His World," "God and Man in His World," and "Serving God in His World."

Hymnic News

Mrs. Grace Lane, who furnishes the hymn on our front cover of this issue of *The Hymn* lives in Moose Jaw, Saskatchewan, Canada. There she lives close to nature, and many of her poems and hymns grow out of this relationship to the as-yet unspoiled province. Mrs. Lane notes that we have published a number of hymns extolling man's journeys in the heavens, but that we have rather neglected emphasis on man's need to exercise good stewardship of the Earth—so she contributes this text. Perhaps some others of our poet-readers may wish to send us new texts on this subject—and we will try to publish a group of the best in future issues.

An unofficial *Consultation on Ecumenical Hymnody* has been organized in Chicago by worship and

music specialists of Protestant and Catholic churches. The participants in the early meetings were leading clergymen or musicians of the Roman Catholic Church, the Episcopal Church, the United Methodist Church, the United Presbyterian Church, the Moravian Church, the Anglican Church of Canada, the United Church of Canada, and the Inter-Lutheran Commission on Worship, representing four Lutheran church bodies in the United States and Canada. The group issued a statement defining the purposes of the Consultation as including: sharing work done in the preparation of hymns and liturgical texts; conferring on cooperative and joint projects relating to hymnody; seeking consensus on texts and tunes for hymns common to the several churches; encouraging the writing of new hymns—both tunes and texts.

Brailled musical scores, which speak a language all their own to the visually handicapped musicians of the Nation, will be programmed into the language of the computer, according to the Library of Congress. The Librarian of Congress, L. Quincy Mumford, has announced the receipt of a \$25,000 grant from the Kulas Foundation of Cleveland, Ohio, which will be used by the Library of Congress to begin work on a set of computer programs translating music notation into braille. The Library's Division for the Blind and Physically Handicapped and the American Printing House for the Blind of Louisville, Ky., will work jointly in the preparation of the computer-translation programs.

